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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

BAND OF THE MONTH

WHEN CHAI MET TOAST

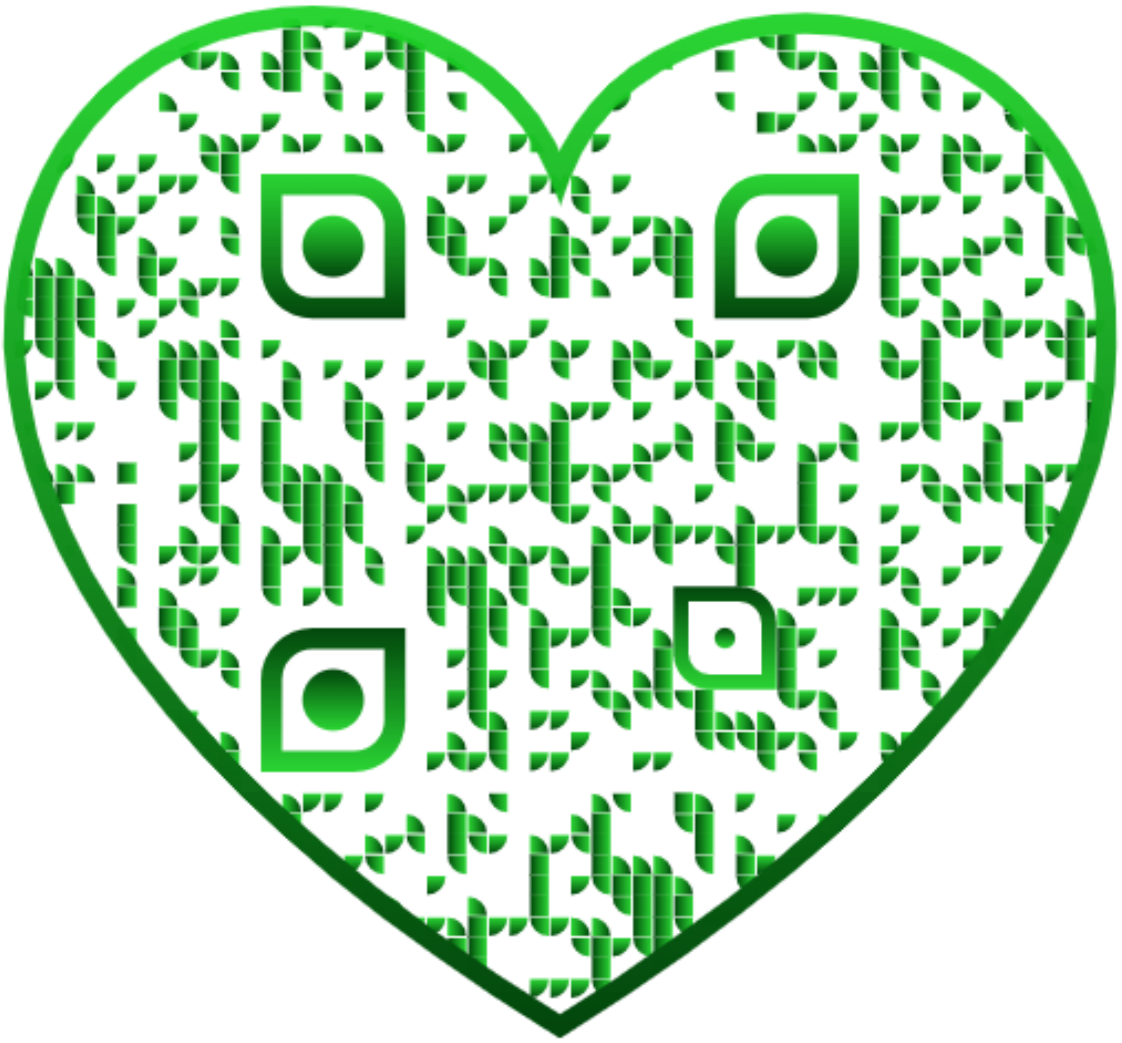
MUSICAL JOURNEY OF

PANDIT JASRAJ

ON THE COVER

MITHOON

ALSO INSIDE: 5 TOP SYNTHESIZERS FOR ELECTRONIC MUSIC, MUSICAL THEATER IN INDIA, INDIE REVIEWS AND MORE.



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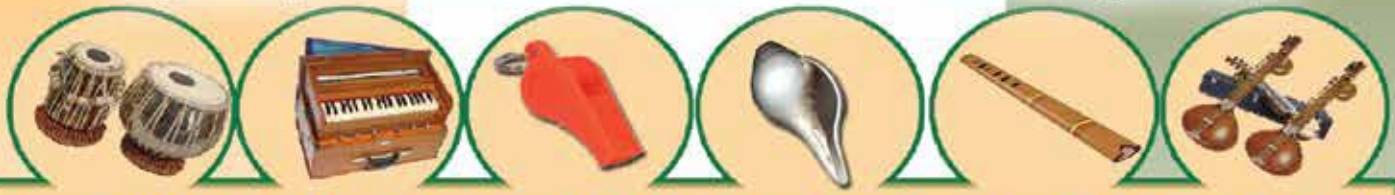

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DIRECTOR'S NOTE

AR Rahman completes 25 years in the film-music industry this year. Having started his journey with the breathtaking music of Roja, ARR has gone on to make history. His rapsheet is impressive: Padma Bhushan in 2010, 4 National Film Awards, 15 Film Fare awards and 1 Oscar. The Mozart of Madras is elusive and talks only through his music even as he remains the darling of India.

It's often a matter of great perplexity to me when I think about the versatility of ARR. He can spin the most hear-glowing patriotic songs like Vande Mataram to ever lasting hits like "Humma Humma". Is there anything he cannot do? Sufi? Check. Pop? Check. Rock? Check. Electronic? Check. I can only conclude that his breadth is breath taking.

"We try our best. We try to be honest. I love the way how people have supported me for all these years, without them I'm nothing. I'm grateful to all of them." - ARR after the London Show. I only hope all of us learn to remain grounded and humble from the very best that is AR Rahman.

PRAGASH VM
Director - Business Development

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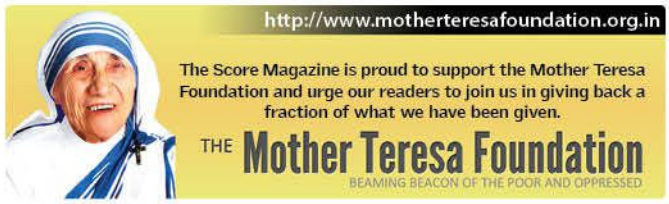
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Congratulations for completing 11 years in the mainstream music industry. When you look back, how do you evaluate your journey?

In hindsight, it all appears to me as a very tiny speck on the canvas of my journey so far. It all passed too quickly with memories flashing before my eyes. It's been more than a decade now and many hits have happened along the way with a lot of accolades falling into my kitty. However, I still feel I haven't accomplished even 1% of what I want to do or how I would like to contribute through my music. So, plenty is yet to come and miles to cross ahead. Just wait and watch!

People dub you reclusive. But with increasing stage shows and your active presence in social media, do you think your interaction with the audiences is more at a personal level now?

Well you see, I have been described as a reclusive person right from the start. During the initial phase of my career I'd like to mention that I was definitely very media shy and would not make any communication whatsoever with my listeners apart from the music I would be doing then. Deep down I feel, I'm more of a private person than people's. It is only in recent years that I have really opened up and connected with my audiences through music. I have kind of broken thatsecluded shell to come out and mingle freely. This interaction was necessary not just for any commercial purpose but I guess as an artiste, I have some responsibility towards my ardent loyal fans, who are like die-hard faithful followers.

You have a spiritual bent of mind and your music also occasionally replicates that streak. How do you connect with God? Do you follow any daily ritual like offering prayers or meditation?

I'm a Christian by faith and don't necessarily conform to the concept of an organised religion but I do believe that as human beings, we need to look up to something to provide us with moral guidance or someone as an ideal benchmark and that becomes part of our influence, thereby leaving an indelible impression on us. I was deeply impacted by the persona of Lord Jesus in the Holy Bible and his characteristics have had left a deep mark on my life. I have chosen this path to embrace the message of love and peace He has taught to mankind. On a personal level, spirituality should mirror the simplest things and how we deal with our friends and family, plus people we meet on a daily basis rather than merely gathering knowledge.

You were born and brought up as a scion of a pedigree with musical genes. Was your childhood any different from your peers and playmates? How would you balance studies with your passion?

I started learning music at the age of 11 and would say till 15, I had a balanced life where music was part of my regular routine along with academics because my mother was very keen that I pursue my schooling diligently. It was only after that I decided to take up music as a full-time career. There was a fire smouldering inside me to prove myself as a musician and I would rehearse for eight long hours everyday. By 18, I was my father's chief assistant and at 19, I did my first filmZeher. So studies eventually took a back seat because of my passion for music.

You have always mentioned the renowned musical-duo Lakshmikant-Pyarelal as your first inspiration. How would you define their august repertoire of timeless gems?

LP as the legendary duo would be famously called had an illustrious inventory to be befittingly tagged as the textbook of Hindi film music. Both were versatile geniuses and their range was evergreen with everlasting appeal. I have always admired their creations right from their debut movie Parasmani up to the zealous score of Khalnayak and so much in between. Every Indian composer should refer to their works as a handy material. Apart from film songs, one should also never forget the revolutionary background tunes contributed by them.

Is any musical collaboration in the pipeline?

Yes. With the burst of digital medium and avenues opening up for independent, individual music, I would love to collaborate and do something apart from my film assignments.

What about your upcoming concert tours?

I have been working on a very novel idea with regards to a live concert. It is an idea-based presentation where I'm going to put together 20 of my most popular songs in a completely re-designed avatar to exclusively suit a live stage audience. It is also based on a new script, written to enthrall listeners in close proximity. This project is being produced by PEN India.

He took to music as fish takes to water, thanks to his rich legacy of music that runs through his bloodline. Mithoon Sharma believes in spreading the warmth of his heart by virtue of his melodious music. The 32-yearold composer, singer, arranger, lyricist is a multitalented icon to many young aspirants in the industry, merely not for nothing. He consciously avoids adhering to the popular adage, 'work hard, party harder' and rather prefers to ruminate over his creations in isolation. More of a thinker than a talker, his pondering, expressive eyes say it all. In conversation with Score, this tunesmith recollects his decade-long journey and shares about his musical genes, influence of Lakshmi-Pyare, degeneration of lyrics, guest composing, quest for new voices in the industry, musical barter with contemporaries, introduction to Indian cricket spinmaster Harbhajan Singh as a singer and many more on record.

Post record-breaking rage of 'Tum Hi Ho', were you a bit apprehensive of getting typecast in the industry as overnight you became the new 'melody king' of town, though thrillers like Creature and Ek Villian have streamed in a diverse palette from your kitty?

I believe, music comes very naturally to me and that's why, I have never been concerned about being typecast or bothered with the external factors like getting stagnated or building a so-called image, pertaining to one's trademark music. I have always done music straight from my heart and have in fact, seen that my music has stirred up a generation of composers, especially after Ashiqui2, I see a specific trend and pattern of melody in Hindi film music, all following that heart-warming romantic way.

You are again working with filmmaker Onir for his much-touted venture Veda. He has a knack for telling issue-based intense stories within a commercial format and you seem to have a comfort zone and good understanding with him since Bas Ek Pal. Tell us something about the vibe you both exchange while coordinating over a venture and the tunes that you are scoring for Veda.

I think it's too early to speak about Veda at the moment. It's Onir's dream project and he is working passionately on it but we are yet to reach a point where we start with the musical sessions. Besides, I would like to emphasise that I share a great comfort zone with the very cerebral filmmaker Onir. Music of both his movies — Bas Ek Pal and Shab has been highly appreciated. The area where I connect with him is what he and I like most in music. I have always stressed on the emotional content of my songs and that's what he always seeks in his film's playlists. He will end up crying if he hears a good song in the studio and that's how sensitive he is.

Current-day crop of young music directors not only show sparks of immense talent in terms of melody, beat and tempo but are also well-equipped with the technical knowhow of music programming and production. Do you agree that this is a compulsory requirement in the age of digital technology?

Technique and theory have always been an integral part of recording a song even before the digital age boomed. Back then, the method was more acoustic and it demanded the know-how and technical understanding of orchestration as well as arrangement. Whereas today, the experience has become more electronic in nature. But the role of a musician is still the same and being an arranger's son, I don't think I'm the wrong person to comment on this.

I grew up training to be a technician first and then a composer. Fact is I have seen my father do the arrangement and production for all the leading composers of his era. It was under his guidance that I learnt to be an arranger first and then a music director. Plus, in my entire career, I have hitherto programmed, arranged and produced all the music myself. The advancement in technologies has rendered a new facet to music production and yes, I would agree that the arrival of these new technical intricacies does put the challenge of grasping the ropes first before utilising the same into music.

Any rank newcomer should therefore devote sufficient time to assimilate these fundamental aspects so that he/she can employ them to enhance his/her brand of music.

When you cast a new voice for your songs, what essential qualities you tend to look for in the singer? How easy or difficult is it to work with and prepare a newbie behind the mike?

The most important quality I extensively hunt for in a singer is the honesty in his/her expressions. I'm allergic to plastic renditions and neither am I a fan of fake perfection. I don't mind a few flaws here and there but I rather lend priority to sincere articulations. I prefer working with greenhorns because they give me the amount of time and effort I command while creating my songs. That is why some of my chart-toppers have been with relatively new singers and some of the most loved singers in the fraternity whom I have a personal fond equation with are Atif Aslam, Shilpa Rao, Mohd. Irfan, Arijit Singh, et al. All these guys have had their first song under my directorial tunes.

Your album Tuhi Mere Rab Ki Tarha Hai was critically acclaimed and many have noticeably appreciated its quality output on the networking sites as well. Despite the fact that you are running a hectic timetable and wish to solely concentrate on your film assignments, aren't you in a way depriving all the fans of independent music, who are sold on your unique, individual sound, which is unrestricted by Bollywood constraints?

After Tu Hi Mere..I got tied up with a string of plum film offers like Murder 2, Jism 2, Lamhaa andAashiqui 2 and I could not give time to anything else. But now I have organised myself in a much better fashion. I have finally set up my own studio with a highly dedicated team working on the parallel projects. Well, I'd definitely want to be part of the larger independent music scene on the digital medium and I will be surely venturing out into that direction later this year.

You are not averse to dance numbers and have conjured up quite a few chartbusters in the said genre. But you are dead against item songs. Why so?

I'm not outrightly condemning item songs but at the same time, I still haven't really gripped the exact meaning of the term, let alone its controversial baggage of vulgar shots and profane language being used into certain tracks. I just feel that as composers, it's very interesting for us to create good quality music within the inspirational premise of the script and there is certainly no need to thrust a number into situations, under the pretext of promotion and commercial entertainment. Often songs get filmed on the blunt excuse of grabbing attention and minting money, which I fail to digest.

As a lyricist when you hold the pen, you become responsible for the words your creative juices ooze out. Given the kind of double-meaning wordings that are often used in today's songs which critics call crude, unpleasant and distasteful, does it hurt and annoy your poetic instincts if the expressions border on the offensive?

I have always heard words such as divine, sincere and heart-touching from people who define my music and the songs written by me. I believe that my music should uphold the very moral values I stand for in life. So I have a huge responsibility involved here to live up to. There is no place for any vent in my music that is unpalatable or I don't relate to. The songs I have penned the lyrics for may not be poetic stunners or be grammatically impeccable but I take immense pride in the fact that they signify a certain value system, ethics and virtues I can gladly vouch for. That's my stance as an artiste as well as a songwriter and I do not judge others who think any differently.

What inspires you as a writer? Which poet/lyricist do you adore and why?

You see, human life is a very big well from where the greatest of poets have drawn inspirational waters to quench their creative thirsts and I too have frequently given in to that temptation. There are stories floating all around us, amongst us and we just need to hear them out with the right mindset and approach to be able to convert them into nice poetry. One writer who have had a great impact on my penchant for compiling verses and poetic thoughts would be Saeed Qadrisaab who I remember having first met as a teenager and like a guardian angel, he played an instrumental role in my career to hone my writing skills. He did whet my appetite to further raise the bar of creativity and enhanced the quality of my songs with his rich poetry. Besides him, I have always admired the works of poets like Raja Mehdi Ali Khan, Hasrat Jaipuri and Saahir Ludhianvi.

Enlist your forthcoming films as a composer.

A slew of upcoming endeavours is lined up for final shape. For example, Aksar 2, Sons of Sardar 2, etc.

Musical trade-offs are very common in the music industry wherein one tunesmith-vocalist sings for another composer and vice-versa. For instance, your very talented good friend Ankit Tiwari has sung for you in Sanam Re. How do you view this camaraderie and does this kind of a mutual rapport augur well for the industry?

See inside the studio, I'm nobody's friend to be very frank as there it is just a composer listening to a singer and taking a call. It's a practical world after all and we as seasoned pros can't dilute that principle when it comes to work. I thought Ankit's voice aptly suited my song in Sanam Re to the tee and that's why he was on board to deliver the goods. Look, these little trivial things and minor changes of adjustment do not make any tangible difference to the industry. What counts the most is that we all work hard and intend to make some good, ear-pleasing music to captivate our audiences. And that is very important.

Would you ever sing for any fellow composer?

Honestly to speak the truth, I'm never comfortable with this idea, though I have got a few offers on this front in the past.

News has gone viral that you are synergizing with none other than ace Indian off-spinner Harbhajan Singh over an interesting project. How did it fall in place and what is it all about?

It's actually a thought that Bhajji shared with me. We have been close friends since a while now and he has always expressed his keen interest in music. He wanted to do something to celebrate our national heritage and culture. We were always contemplating on working together and were in talks for collaborating on a single since over a year now. This concept cropped up on his birthday and while many ideas got exchanged, this one particular struck us the most.

I always believe that music should address a higher purpose and collaboration of ideas must carry meaning to the fore. This would be Harbhajan's debut shot at singing and he is already taking lessons in the studio to perfect his grip on the art and sounds super-excited about his new task at hand. The song will celebrate the contribution of real life heroes who strove hard towards the nation's welfare. The single will be sung in Hinglish and premiered in December by this year-end. The video song will be picturized across different states of India, featuring the real lives of the common man, who are the actual driving force of our country.

HITLIST

Zeher — 'Woh Lamhe Woh Baatein'
Bas Ek Pal — 'Bas Ek Pal', 'Tere Bin
Anwar — 'Maula Mere Maula', 'Javeda Zindagi'
The Train — 'Beete Lamhein', 'Mausam'
'Woh Ajnabee'
Lamhaa — 'Madno Re'
Murder 2 — 'Aye Khuda', 'Phir Mohabbat',
'Aye Khuda'

Jism 2 — 'Yeh Kasoor'
3G — 'Kaise Bataaoon', 'Khalbali'
Yaariyan — 'Baarish'
Samrat & Co. — 'Shukr Tera', 'O Humnavaa'
Ek Villain — 'Banjaara', 'Zaroorat', 'Humdard'
Hate Story 2 — 'Hai Dil Yeh Mera'
Creature 3D — 'Hum Naa Rahein Hum', 'Naam-E-
Wafa', 'Ik Pal Yahi', 'Mehboob Ki'
Alone — 'Awaara'
Hamari Adhuri Kahani —
'Humnava'

All Is Well — 'Mere
Humsafar'
Love Shhuda — 'Mar Jaayen'
Sanam Re — 'Tere Liye' and 'Sanam Re'
Ki and Ka — 'Ji Hazoori'
Shivaay — 'Bolo Har Har Har', 'Darkhaast',
'Tere Naal Ishqa'
Wajah Tum Ho — 'Wajah Tum Ho'
Half Girlfriend — 'Phir Bhi
Tumko Chaahunga'

WHEN CHAI MET TOAST

You guys play the genre 'Happy'. How did you define the genre and manage to stick to it?

We did not define a genre, I guess we started songwriting and it just ended up being positive. We have always been a bunch of happy guys trying to make the world a better place by inspiring good in people.

Tell us about each of the band members in one sentence.

Ashwin Gopakumar : Goofy, bearded and sings in the bathroom for fun.

Achyuth Jaigopal : Zoned out, Vegetarian and loves his orange juice. Can be spotted with a guitar all day.

Palee Francis : Short, stout and is very particular about his food, when free plays the keys.

Pai Sailesh : Gamer, loves Prog rock and Coffee is his cup of chai. Except for his dance moves, he is a metronome.

What do you think is the USP of your band?

We definitely give the USP credits to the sound and the positive music we write.

What inspires you the most while penning down lyrics for your songs?

I think we take inspiration from the lighter side of life to create music, write more from experiences and digging more into life and its little things.

As a home grown India band, what were the challenges you faced when you entered the scene?

We are still facing challenges in one way or the other, but i guess the fact that we've been linked with the industry for a while and been working in music industry in one way or the other has a lot to do with the back end work that goes behind what WCMT is.

How do you perceive the Indie scene in India to be?

Indie scene in India has opened up avenues from what it was, even though it is not mainstream yet. But we are seeing a steep growth in the younger population listening to indie music, turning up to gigs and getting involved in one way or the other.

The newest band from the land of coconuts, When Chai Met Toast had a chat with us about their music genre, what inspires them the most, upcoming projects and on their recent journey and more. The band takes inspiration from the lighter side of life to create music that is heart-warming, happy and smile worthy.

The members of the band come from different backgrounds including classical music and metal, how did that add to your advantage in coming up with great music?

Sugar, spice and everything nice like the old times it is we guess. But in all seriousness, wide ranging influences help us come up with fresh ideas.

Would you like to share with your fans about your upcoming projects?

We've got a bunch of new songs lined up for release which are music videos coming out in a couple of months and maybe an acoustic EP of few songs which has more vernacular content with the same sound, maybe rewrite a song in Hindi too.

Craziest gig so far

Madras Christian College, Chennai. The energy of the sun at 1 pm combined with the energy of the crowd ensured a bright gig for us, we looked dark the next day though.

Embarrassing gig moment

None so far, we are sure theres a lot to come our way.

Best performance/ stage till date and why

Lot of memorable performances in its own way, We think Bacardi Nh7 weekender in pune is the one, but the best is yet to come.

Artist you would love to collaborate with

We would definitely love to find new soundscapes, but haven't zeroed in on anyone. So many inspirations and people we look upto.

When you are together and not making music, what would you be doing?

Eating food or hanging at a chayakada.

Your journey through the Sennheiser Top 50

It was a different experience playing for a competition, but we're glad our music reached a lot of new audiences and people we look up in the industry through this.

SRIRAM RAVISHANKAR

THE ORIGINAL *Trance*

A walk through the world's oldest wind instrument with master and maker, Abhinav Deodhar and his Anandamide Didgeridoos

Much before we had the fanciest flutes and polished brass instruments, there was the didgeridoo which is believed to be the world's oldest wind instrument. When you are in the soundscape of a didgeridoo, it is almost impossible to ignore the instrument's impact and how it unapologetically just drags you into its trance without your permission! Although today, the didgeridoo finds its place in various genres, the circumstances around which it arose were completely different. Join me in walking through the grandeur of this instrument with master player and maker Abhinav Deodhar who has been crafting his own didgeridoos as 'Anandamide' and playing them all over the Himalayas and across the country.

The didgeridoo originated amongst the tribal in the northern regions of Australia. "Young 2-5 years old eucalyptus trees were eaten up by termites because the tree's core was soft. The termites would eat the core leaving the rest. The naturally hollowed tress was picked up aboriginal people and these were the first known didgeridoos," Abhinav explained. As each log had a distinct shape of its own there was no specific shape or size to a didgeridoo. Each didgeridoo was roughly 3 to 12ft long depending on the size of the log - this length essentially defines the key of the instrument. Longer the instrument, lower its pitch or key and vice versa. Images of this instrument float around the internet with various tribal paintings on the exterior of the instrument but traditionally, there were no paintings on the instrument. Later, for decoration purposes, each instrument was painted differently to have its own unique identity.

Talking about his first encounter with the instrument, he recalls saying, "I was trekking and had taken a complete off route than the usual trail as I wished to spend time in solitude. As I sat on a raised rock looking at sun, I started focusing on the sounds of the wind and some occasional sounds of birds, etc. Then I noticed a deep buzzing sound which did not sound like any bird. I was drawn towards the sound so much that I started following it. Soon I reached a point where I saw this man sitting with a long wooden log blowing into it. The vibrations were so strong that I got completely absorbed. I must have sat there

for easily around 50 minutes and completely forgot about the trek. At first I started noticing everything that was happening, the vibrations, the way he was playing, etc. after a little when I closed my eyes, that's when the vibrations and impact of the instrument hit me! I came back longing for a didgeridoo. Unfortunately, it was not available in musical shops. So I started looking for it on the internet and figured it was available in a shop in Paharganj. Next day I went to check it out. They only had plastic copies and not a real didgeridoo. There was a hippie guy looking for a Veena in the shop. I soon realized that he had a huge fabric bag as if either he was carrying a riffle or a didgeridoo. Somehow a conversation happened and Orlan (the hippie) agreed to sell me his Agave didgeridoo in exchange of a Veena."

"Traditional didgeridoos are made from various types of wood which add different nuances to the overall sound of the instrument. However, today there are a few different ways to make a didgeridoo as once cannot get naturally hollowed didges everywhere like before. Some makers drill a hole in a log, some split in into 2 and hollow it and then paste it back. These days people are making didgeridoos out of fibre glass, metal, agave, clay, hemp etc. as well," he continued.

The technique used to play this instrument is often mistaken as just "blowing into the log" while there is a complete science to this.

Many people who have seen musicians play the didgeridoos have wondered how the player can constantly keep the drone going without breathing! Circular breathing as how it's called is a special technique used where the didgeridoo is played with continuously vibrating lips to produce the drone while breathing. "It is basically breathing in through the nose whilst simultaneously expelling stored air out of the mouth using the tongue and cheeks. Once mastered, how long a player plays the didgeridoo doesn't matter because this technique of breathing becomes a natural," said Abhinav.

Completely engulfed by the sound and depth of the instrument, Abhinav started crafting his own didgeridoos and called them 'Anandamide' or what is commonly known as the bliss molecule. "For me that was the apt name for the feeling I got from the sound and the vibrations. Anandamide Didgeridoo is a small effort/boutique to craft highly resonant wind instruments with love and passion. I craft didgeridoos from different kinds of seasoned hardwoods like different Indian teak woods, rose wood, ash, eucalyptus, steam beech, etc. I also craft lighter travelling didgeridoos from agave. My latest has been making a sliding wooden didgeridoos for professional players as these slide didgeridoos have a range of 12-8 keys in a single instrument. It's like having twelve different didgeridoos in one. It gives freedom to the player to match the drone to the correct pitch if they are playing with other musicians. In fact, I am one of the only two artists in the world to craft a double sliding wooden didgeridoo made completely of wood," he laughs it off!

The didgeridoo in contemporary times is used for a variety of purposes besides being used as a musical instrument. The infamous "didgeridoo therapy sessions" in the west is best known for helping people cope with snoring, obstructive sleep apnea, strengthening the core and upper airway muscles. These therapies are known to cure or relieve various joint, muscular and skeletal related pains as well as promote accelerated healing in various forms of bone trauma. Many say that the didgeridoo is also used in "chakra healing" which helps people in releasing energetic and emotional stagnation in their chakras (Sanskrit word which means wheel like zones of energy in the body). It is also believed that eucalyptus wood didgeridoos are also an excellent cure for smokers who are trying to quit smoking. "Sounds can have a huge impact on the state of any being. Have you noticed how people behave differently while listening to different kinds of music? You will be a certain way if you are listening to Indian Classical Music, a certain way when you listen to heavy metal, etc. It's the vibrations that affect our body and different kinds of vibrations have huge effects on us."

ADITI SARAWAGI

MUSICAL THEATRE *in India*

There is something about theatre-the tangible characters, the silence in the auditorium, all eyes glued to the stage with no scope for any mistake. They say a true artist is one from theatre and when you add music to the mix what you get is pure magic. Musical theatre has always been around with cult classics like Gravity, Lion King and Fiddler on the Roof running in Broadway since forever with newer, grander productions always in the works. La La Land created a new wave of interest in musicals by combining story and music in one fluid film.

India has always been a cultural hub and has welcomed all forms of art with open arms be it cinema, theatre, music, art installations or any other form of art. Musical theatre in India may be seen as a fairly new genre which Indians are waking up to but one cannot forget the dance dramas which have been around forever.

The biggest musical India has seen has to be Disney's famous Broadway musical-The Beauty and the Beast. This production was presented in Mumbai and Delhi in 2016 with an all-Indian cast and crew. Though this might be considered to be the country's first brush with international standard musical theatre, but in reality, India has always been the hub of dance and drama and classical Indian musical theatre theory can be traced back to the Natya Shastra of Bharata Muni back in 400 BC.

Kathak is a form of classical dance which is performed on a gentle rhythm and the dancer tells storied with his/her expressive powers only-the face and the hands. Kathakali artistes take at least twelve years to master the dance form. They use facial expressions to convey emotions and are so accomplished that one side of their facial muscles can cry whilst the other side laughs. The dance dramas which are henceforth produced are vigorous and require years of training and practice. Classical dance forms use mudras or hand gestures which are used by artistes to express their feelings.

Indian musical theatre also includes Sanskrit drama which combines music, dance and gestures to create an artistic unit which is called 'natya'. Natyas basically use dance and mime to create a dramatic experience or spectacular dance dramas. Around the 10th century then came traditional folk theatre which included the Yatra of Bengal, the Ramlila of Uttar Pradesh, the Terukkuttu of Tamil Nadu and even Parsi theatre. All these dance drama forms included a fantastic blend of music, dance, narrative, dialogues and lavish stage presentations. The ritual dance-drama of Kerala known as Kuttiyattam is still performed today in some theatres in Kerala.

When it comes to musical theatre, one cannot forget the effervescent Ram Lila which has been interpreted and showcased across the country from years. It is the finest example of musical theatre in India. Then there is also the Raas Lila depicting Lord Krishna's early life. Open air community theatre performances with large crowds in atmosphere as vibrant as amphitheatres, musical theatre in India can be found in every nook and cranny of the country.

India has always had its fair share of musical theatre and now is a good time for meaningful productions which are topical with issues that can resonate with local audiences. Though adapting foreign concepts and stories also work, the time is ripe for exploring more indigenous stories and ideas. Indian dance dramas have been around for centuries and are a unique unbroken tradition still going strong and there are a number of professional and amateur productions across the country creating art worth remembering. Musicals are a combination of music, dance and drama and are pure entertainment and like all art forms it has the power to bring people and society together.

SOUVIK CHAKRABORTY

THOSE METALS THAT DON'T RUST

India is sizzling with the colours of festivities in air and it will not be long enough when the heavy metal, progressive American band Dream Theater bombards the audience with their soul lifting music once again. The metal heads of India however, were cultured in an electrolytic soup of some the most world class head banging music (of India) with some actual wreckage piling up from the host of musical bands that are no less than some of the big shot indie music bands of the west. And, to reflect on some of the riotous shrapnel from India would be absolutely no less fun than juggling with acid and fire on both hands.

DEMONIC RESURRECTION is one of the hotshots that any sub continental new age band looks up to and any die hard metal head would actually indulge the most in. Demonic Resurrection was fuelled by the enthusiasm of a troupe of teenagers more than a decade ago. The DR hails from Mumbai and has managed to get an audience in the international sphere be it from the legacy of its albums or through the myriads of music festivals it has stormed for ages. DR now boasts of an amazing list of foreign and Indian blackened death metal gigs. DR actually publicized the Indian metallic hearts to an extent where they became the representative face for any thing that was outrageously shining and metallic. Their bass blasts, symphonic blackened death metal and bass drumming and tremolo picking sets the tone for a different kind of trip altogether which is disorienting and riveting at the same time.

BHAYANAK MAUT bestrides on the thesis that in order to create some thing, one has to destroy some thing else. Formed over a decade ago, BM has become soon the face of heavy metal in India. Maintaining a trippy flippy website, BM is promises one of the most amazing grid of live performances. Their songs have more uncanny names than the phrases in the surrealist films, be it the "Princest" or "Chakna for Church". They are blunt, sharp, high and edgy wishing to "laugh their way through the apocalypse."

UNDYING INC is heavy hard hitting gritty band from Delhi. Ever since its inception the band has seen a lot of ebbs and tides that meant a lot of permutations and combinations. What is worse is that UI has also seen a lot of gig free days. But it never surrendered to the odds and catered to its rabid fans sticking to its underground ethics. It had toured the Norway with its music and has blazed the underground inferno metal fest too! Many rate these Delhi Dynamites a couple of notch higher than the popular DR.

INNER SACTUM from Bangalore has been an outrageous wrecking ball for the heavy metal stage in India. Inner Sanctum has opened for Metallica in 2011 Rock n' India and had also for Slayer in 2012. Inner Sanctum rocked with numbers like Quarantine but is still awaiting to ablaze the indie music scene with its prowess.

THE DOWN TRODDENCE, is an amazing mix of folk and thrash metal. Not many bands in India sound so rooted as the TDR from Kerala. The indigenous mix and the blasting sonic booms will give serious dope shots to the metal heads and make any audiophiles' hair rise to its end.

SKY HARBOUR has given a successful psychedelic ecstasy to the many head bangers across the world. They have a high rage range but interestingly their music often makes the mind traverse through the dreamscapes and that makes them another prized possession in the indie music scene. Sky Harbour had been rewarded time and again with prestigious awards like the Rolling Stone Awards for example. Their high octane progressions are as profound as their burgeoning entry into the international music market.

GUTSLIT is a all hands down brutal slam grind band from Mumbai. Gutslit was a grungy little group of musicians who wanted their music to be sickest, grisliest and outright brain smashing. Gutslit has clearly been the face of the kind of music that they screamed out live on stage. For a long time Gutslit was the only name for one of the most sickest and the botched up music from the entire sub continent. The band has gone through a lot of facelifts while giving away with the lead vocalists and sometimes even settling without an actual drummer.

DEVOID belches a lot of fire when they are onstage for their hard hitting top notch death mtal thrashes. This Mumbai band has toured across the nation with elan and has signed a contract with Demonslayer for the release off their debut album "A God's Lie". they are also one of the youngest bands to receive an endorsement from the ESP Guitars and Basses through Furtados Music. Devoid had also enjoyed playing in front of a zillion frenzied metal heads in the Dubai Resurrection Fest.

HYPERION is another honorary mention in this list. Hyperion has pulverized a host of audience purely by the mix and match of different talents from hard core raw energies from Undying Inc and other bands like 1833 AD. The influx of different flavours have of course given a facelift to the otherwise roof tearing voices of the core trinity.

SHREYA BOSE

INDIE REVIEWS

Blushing Satellite (The Union):

As the name suggests, this Bangalore-based band is idiosyncratic, to say the least. Their music is languid, lush and leverages impulses to immerse oneself in good feeling. Their new album "The Union" ostensibly draws its thematic inspiration from multiple mythological and philosophical symbols: the coming together of Shiva and Shakti, Yin & Yang, Male & Female. It starts with a deep-throat chant that is common in various monastic prayers, and moves on to play with characteristic and uncharacteristic tones in novel melodic setups. The strings and drums and keys all meld into soft-yet-stimulating, soothing-yet-gripping musical tapestries. The songs revolve on easily identifiable concepts, and much like the progressions of human thought and emotion, they do not try to summarise ideas into easily digestible, radio-friendly nuggets. Rather, they let the music play out, following a certain wanderlust that would emerge from long hours of introspection. Rhythms can vary from minimalist to richly bombastic. "Divine Mother", for instance, in its adulation of the divine feminine principle moves through diverse musical signatures- mimicking the cosmic impulse that it sings of. "Hide and Seek" is comforting, easy to get into (all thanks to that dimmed bass). My personal favourite is "Dream-Nightmare-Union". Like its name, its moves from Lethe-like psychedelic relaxation to a carefully distorted paean to nightmare. The union comes after, when the soul has burned and bathed in trial and regret – a simple sheen of the saxophone, a frenetic pounce on the drums, mocking vocalisation of misplaced desires and consequent loss. This is followed by a sweet surrender to balance reflected in perfect harmony, the realisation that "It was just a dream".

Tales from a Distant Galaxy (Mixtaped Monk):

The artist recommends that you listen to this album while imagining yourself as the protagonist of a sci-fi epic. I tried it, and I have to say, not half bad. Mixtaped Monk is known for experimenting with the expressive capabilities of instruments. In this album, he does not disappoint. The tracks all wallow in refreshing self-assurance. While they may not provide the ideal soundtrack to Dune or Solaris (common names for the epic sci-fi connoisseur), they do much to cause a mind drift. Think of yourself as interacting with a peaceful, cohesive intergalactic gathering that just wants to lie back and muse on definitions of God, and the songs fit right in. All of them have a similar progression, expressing a lazy distance from anything that might get you too worked up. It plays like a celebration of de-stress. I'm not saying I didn't catch a glimpse of underlying doom in "Before Genesis", but its self-indulgent tones are layered with such precise abandon that I can't help but drown in it. "Inside Insanity" is a sneaky one. Collaborating with Cousin Silas, Mixtaped Monk turns this into a winding, pondering essay, but with a pungent little kick of distortion in the places. Try this if you are looking for something similar to Tangerine Dream or early Wilson, like Moonlop or Begonia Seduction Scheme, give it a whirl. By no means do I mean to establish an equivalency, but it might be something to explore if that is your thing.

Will You (A collaboration):

The words of Jalal ad-Din Muhammad Rumi do not simply ring true across time. They invigorate each reader with renewed meaning, purpose and ultimately liberation. When his immortal understanding of the human experience is embraced by a striking, ensemble, Will You is born. Among these musical admirers of Rumi are Iranian-American vocalist Katayoun Goudarzi, , sitar player Shujaat Khan, saxophonist Tim Ries (whose work includes playing with Jack DeJohnette and Donald Byrd, The Rolling Stones, Donald Fagen, and Rod Stewart), pianist Kevin Hays, and tabla player Dibyarka Chatterjee. Their skills in combination have inevitably unlocked new facets of Rumi's enlightening words. "Don't" offers a heartrending plea to relieve a woman's lover of his torment. Goudarzi sings it with an ardour that would not be out of place in the tales of Laila-Majnu or Heer-Ranjha. Rumi's love poetry has often epitomised the lover as the universal (or God), and the shuddering arrangements of strings and percussion leaves no stone unturned to exalt the words accordingly. Goudarzi's voice is exceptional: she communicates devotion, passion and agony and just as easily switches to bliss with "Let Me". Each instrument responds like a deprived lover to the next; the vocals are the prayer while the music serves as a conduit to all that is divine and worth loving.

The album is magnificent beyond description. It deserves every purchase, it deserves to be replayed and it will do nothing short to embedding itself into the heart, conquering it and goading it into a mad dance of ecstasy and loss until all is stilled. I promise you, you do not need to know the language (Persian poetry) to be elevated. If you do, it would probably help. But if you don't, nothing is hindered. Go forth and ascend.

Monica Dogra (Naraye Mastana) :

Monica Dogra's recognizable aesthetic of poetry-passion-pathology disappoints in her adaptation of 'Naraye Mastana'. The usually stunning songstress turns a Sufi gem by Abida Parveen into something that claims to be a "club banger". While it has got a decent beat, the song does very little to substantiate the ethereal persona with which Dogra has defined her creed and career. She looks beautiful, but her equally exquisite voice is lost in the opacity and somewhat drab rhythm. One expected more.

Emergence (Can You Record Me?) :

Out of Auroville comes a man who champion sustainable organic farming, Krishna Mckenzie. He has co-founded a band with French bassist Mishko M'Ba, drummer Soundar Rajan and popular city-based Carnatic violinist Karthick Iyer. And their third EP is a message calling for renewal, rejuvenation and awareness of the connection that humanity has with the soil. It's a message well places in this environmentally bootstrapped world. Mckenzie's faith in the intricate connection between nature and music creates the sense that their music knows exactly where it belongs. The song carries itself with determined ease. It does not dabble in unnecessary complexity and stays on point. The message is clearly the point of the track. Musically, it is not too innovative, but the Tamil vocals create an interesting back-and-forth. It is definitely a good song, and even if for the message alone, the band deserves wide publicity.

PRIYAANKAA MATHUR

We dive into the Musical Journey and Repertoire of Sangeet Marthand

Pandit Jasraj

The words 'Jas' and 'Raj' makes him the 'King of Fame' and Undoubtedly, Pt.Jasraj is one of the most iconic and world renowned figures of the Hindustani classical vocal music today. Sangeet Marthand Pt.Jasraj who is indeed a 'Rasraj' an enchanter, capable of evoking the "Bhakti Rasa" (Devotional Mood), through his renditions, that transcends the barriers of time and age. Be it 'Mata Kalika' or ' Om Namo Bhagvate Vasudevay 'his renditions soaks you in the divine mood taking you close to the almighty, that's according to him is nothing but a blessing of Lord Krishna himself, who once came in his dream and said you must sing for me!

His 'Darbari' is as majestic as a King himself, that moves with its deep royal poise, taking you to the grandeur of the royal courts, from where the raga emerged, while his 'Bihag' makes you aware of the tender embellishments, that constitutes to the depiction of the Shringar Rasa (romantic mood), that portrays the very feel of the raga, while his 'Adana' makes you feel the power of 'Shakti' as he renders 'Mata Kalika' with a divine power, embellished with 'Vakra' high pitch Taans, that gives this sister raga of Darbari its very own unique form.

Born on 28 January 1930, in Pili Mandori, a village in the Hisar District of Haryana, this master craftsman of notes belongs to the Mewati Gharana of Hindustani Classical Music, and is the son of Pt. Motiram who was a classical singer. Young Jasraj was initiated into vocal music by his father, but was also trained in Tabla to accompany vocal performances of his brother Pt.Maniram, unfortunately life had its own turns for him and at the tender age of 4 Jasraj lost his father.

Success doesn't come easy in the field of Hindustani classical music or for any field of art for that matter. Those were the times when Sarangi and Tabla players were considered as minor artists. By the time Jasraj reached the age of 14, he refused to take that treatment from his fellow musicians and vowed not to cut his hair, until he mastered the vocal art form to perfection.

Thus, at the age of 15 began his vocal training under Pt.Maniram, and later with the vocalist Jaywant Singh Waghela and Ustad Gulam Kadar Khan of Mewati Gharana. It was his first AIR Radio performance, where he sang Raga Kaunsi Kanada that is indeed a complex raga, after which he resolved to cut his hair, thus showcasing impeccable grit and determination at that very age!

Today at the age of 85, known for his precision, diction and deep timbre, the maestro has a vocal range that extends across three and a half octaves. Although following the Mewati Gharana repertoire, Panditji incorporated his traditional khayals with some delicate nuances of semi classical forms like 'Thumri' bringing flexibility in his khayals, thereby enhancing their aesthetic appeal. He did extensive research on the ancient temple music "Haveli Sangeet and "Kirtan" music and included many 'Krishna' compositions in his classical repertoire.

A virtuoso in himself Panditji is an excellent composer, which is evident from his novel innovation called the "Jasrangi Jugalbandi", based on the ancient system of 'Moorchhana', between a male and a female vocalist, who simultaneously sing two different ragas at the same time, but in two different scales.

From popular ragas to a wide variety of rare ragas such as Abir Todi and Patdeepki that he performs with his dedicated students learning at his Gurukuls, where they gain deeper appreciation of the Gayaki of Mewati Gharana and other aspects of Hindustani music and tradition, helping them shape as future artists.

Panditji believes that classical Music belongs to everyone and has taken several initiatives in conducting lecture-demonstrations for the understanding of the commoners. Recipient of many awards, Panditji's, greatest achievement is the adulation and love of his connoisseurs, which has inspired a whole new generation of Hindustani classical vocalists.

SUPARNO SAHA

TRIBAL MUSIC INSTRUMENTS

Dance and music instruments have been a part of the tribal community since time immemorial. Indian tribal dance and music is tuned with the idea of the event whether it is social or ceremonial. The three most quintessential instruments in tribal music are two sorts of drums, one is called Tumda and the other Tamak, other than Tiriao or flute. The Tumda is a twofold drum looking like a frustum, the drum skins at left and right are made of animal skins. The one at the left has greater perimeter than the other. The Tamak has a hemispherical shape, with a more extensive outline and is played by two drum sticks. Tiriao or essentially a bansuri is a bamboo made melodic instrument with five gaps. Some of the most used tribal instruments of India are described here.

Tirio: The instrument, most used by the Santal tribe, is bamboo flute with seven gaps. It is seen as an images of adoration and enticement.

Dhodro banam: This is a bowed instrument cut out of a solitary log of wood of a tree which, as indicated by Santal story, grew out of the tissue of a person. It comprises of a stomach (lac) secured with a creature skin on which rests the extension (sadam, lit, horse), a chest (korom), a short neck (hotok) and a head (bohok) which is regularly flawlessly cut in the state of a human head, or of creatures. If the shape is a head, the tuning peg is embedded in the ear (lutur), and the gut string turns out the mouth.

Phet banam: It is a fretless stringed instrument with three or four strings. The bended paunch of the instrument is totally secured by animal hide.

Tumdak: Tumdak is otherwise called madol, is a trustworthy drum with a body of brunt mud. The two heads the left one more extensive than the former are secured by bullock skin and are beaten by the left and right hand.

Tamak: This is a bowl moulded pot drum. Its body is made of thin metal sheets, secured by bullock hide and beaten by a couple of sticks.

Junko: It is the lower leg chimes, which are fixed to the feet of artists from where they deliver rhythmical sounds.

Singa: Singa is an S-formed breeze instrument played in sets in weddings. Made of metal of copper, it is typically developed in the three penetrates with mouthpiece at the blowing end and a conic opening at the other.

The tribal melodies likewise have comparative assortment like their dance, for the Santali tribe, the word for tune is "Sereng". For the most part, their singing goes with dancing, however there are a few tunes which do exclude dance. The most common tribal dance form is a gathering of ladies with interlocked hands shaping a half circle, encompassing a moderately littler gathering of male percussionists at the inside. This sort of melody is sung amid the sowing of paddy. The "Gam Sereng" is another kind of melody which is sung in sweltering summer evenings.

5 TOP SYNTHESIZERS FOR ELECTRONIC MUSIC PRODUCTION

There is nothing like best or favorite synths, it's more about how comfortable one is with the synth and how much the person knows about the synths and its features. The more you try to master one synth, the more comfortable you get with it and you get the sound you have in your head. I am listing out 5 synths that are really good for electronic music production.

1. Xfer Records Serum

The Serum is a beast. For me, it's the go to the plugin as it has amazing presets of the best sound quality. It's extremely easy to use. If you are a person who likes to tweak around and go in-depth into tones, it can do a lot of things like creating own wavetables, making customized LFO shapes etc. Just like few other synths you have the 1/4th, 1/8th etc options for the oscillation. You can make amazing wobbles with these. The Serum has loads of expansion packs which make it more easier to get the sounds you want easily.

2. Native Instruments Massive

Massive is everyone's favorite synth for music production. Every producer will have a phase where he uses massive literally on all of his tracks. Massive has three oscillators which control pitch, wavetables, and amp. The best part is a variety of waveforms can be used for 3 oscillators with which in-depth sound design can be done. There are filters available which can be assigned to the LFO's. When the dubstep genre was at its peak, most of the growls were made using massive. More than presets, a lot of new sounds can be generated easily on Massive.

3. ReFX Nexus 2

Nexus2 is a synth which contains over 1000 patches that are apt for Electronic music production. One big advantage for Nexus is that it is very preset centric, that everything is ready to go and no real big tweaks are needed. The presets are so good that it immediately takes your track to a whole new level. The other big plus for nexus is that it uses very little CPU so it really won't take a toll on your system and the sounds load so easily. The filters are very easy to understand and are very straightforward. It also has an arpeggiator which can make different arps, and they also have presets. It has straightforward filters and the cutoff knob and other knobs are seen clearly and can be tweaked very easily.

4. Native Instruments Monark

Monark is used predominantly for house music. Monark sounds close to a Minimoog. It has vintage sounding presets and good presets for house music. Just like other synths, this has its oscillators and MM Filter. It is different from the other synths because it loads inside Native Instruments Reaktor player.

5. Spectrasonics Omnisphere 2

Omnisphere by Spectrasonics is a hybrid synthesizer that allows users to dive deeper into sound design. Omnisphere includes loads of sounds in its sound library. It pretty much has major features like atmospheres, synth leads, fx, ethnic sounds, and percussive sounds. Omnisphere has a browser to navigate the huge sound library and tags can be added to each sound to help remember. The sound library is around 50gb and every sound is of extremely high quality. There is a live mode option in this plugin where a musician can move from one preset to the other without any issues. This is one unique feature. You can also layer up to 8 different sounds in one plugin which is really good when you want to make your sound fat. Omnisphere also has an arpeggiator which is really cool because it also has presets with which you can tweak around. It's a really good synth with which you can make crazy new sounds and new electronic sounds.

Author Vishal Ramakrishnan, Global Peace song of the year award winning and music producer. He is also a music production trainer. For more details, visit www.vishaladitya.com

HOW TO RECORD ACOUSTIC GUITAR AT YOUR HOME?

A common complaint from I hear is that the tracks recorded at home sound boomy, muddy and does not sound like the tracks recorded in the studio. Many aspire to set up their home studio and record acoustic guitar at home. Here are basic guidelines to record Acoustic Guitar at home.

1. Choose a condenser mic or a dynamic microphone and place it slightly diagonal to the 13th fret position around two feet away from the guitar. This should give you a natural sounding guitar tone.

2. Record it on a MONO audio track on your DAW and not in Stereo mode.

3. Never use the DI connection on acoustic guitar.

4. Set the condenser mic to the cardioid pattern as it will reject all the unwanted noise in the room.

5. I suggest you have some portions of the room treated with the Acoustic Panels to get good results. I know its expensive to treat the whole room, but with minimal treatment, you can get a good sound from your acoustic guitar.

EQ Tips on your Acoustic Guitar

1. First thing is to use is the High Pass Filter to remove any rumble in your room noise about 80 Hz

2. Find the bad muddy sound above 350Hz to 1 KHz by setting the Q value like a notch filter and dip it down about -2db to -4db depending on how it sounds in your song.

3. Now increase the high frequency above 4Khz around +3db to +4db depending on how it sounds in the song. This should help you with the mix.

Compression on your Acoustic Guitar:

Remember a compressor will reduce the dynamic range and make it sound equal. I would suggest you to not set to heavy compression as you will lose its natural dynamics of the instrument.

1. Set the Ratio around 2:1 or 3:1 so that we don't want any heavy compression of the dynamics of your acoustic guitar.

2. Now set the threshold until you just hit a few dB of Gain Reduction around -3dB to -5dB.

It depends on the type of song you have and how you wanted the acoustic guitar to sound. But if you want an acoustic guitar to be heard in a loud rock concert, then I prefer my go to compressor like 1176 by UAD or Waves CLA 76 which is very aggressive and heavy in the mix.

Picture Credits: RØDE Microphones

Author: L. Prasad. He is the owner and chief Sound/Mix and Mastering Engineer and Digi Sound Studio. He also teaches Sound Enginnering and Music Production courses. For more details, visit www.digisoundacademy.com

MALIK ARSHAQ

LIVE TRACKING A BAND IN ONE ROOM

In a lot of scenarios, it so happens that the band may want to track live, either because multi-tracking is a more time-consuming process or because longer studio time may turn out to be too expensive for the band or simply because the band wants to record that way. In any case, it's a lot more challenging to achieve a recording where the tracks sound isolated and clean as opposed to when they're multi-tracked. This is because, since all the musicians are being simultaneously recorded in the same room, it is inevitable to avoid the mics from bleeding into one another.

'Bleed' is basically what happens when a mic assigned to a particular instrument picks up sound from another instrument in the room. This results in the recording of that instrument having a lot of unwanted information, making it difficult to process. The key is to not try to eliminate the bleed entirely but to restrict it just enough to achieve a good recording.

• One of the first things that you will have to consider is the placement of the instruments or amplifiers with respect to each other and their mics. Usually, the vocals are recorded in a different room or an isolated vocal booth but in a scenario where you do have to place the vocalist in the same room as the rest of the band, you'll have positioned him facing the loudest instrument, which in most cases are the drums. This is done so that vocal mic will not be able to pick up much information from the drums. To achieve this you'll need to use a dynamic microphone with a cardioid polar pattern to stop limit the drums from bleeding into the vocals. This cymbal bleed is caused by sound bouncing off the wall behind the vocalist. You can dampen the wall behind the vocalist with a thick fabric layer or anything that absorbs high frequency.

• If you have two guitar amps, then level matching the sound of the amplifiers ensures that the drum bleed into both amps is nearly the same. Try to a find a spot around each of the amplifiers where you can hear minimal sound from the amp (the 'dead spot' is typically on the side) and position this side of the amp towards the overheads, the most sensitive mics in the room. This way you get a minimal bleed from the amps.

• For a live tracking scenario, it is essential for the monitoring to be done through headphones and not through speakers as these would again bleed into the mics. Especially, if there's any latency, monitoring through speakers would be disastrous as it would result in a strange double effect being recorded due to the monitor bleed into the more sensitive mics.

• Using DI boxes to record will enable you to record the direct signal from the instrument which gives you the option to reamp the signal later, in order record to the guitar amp and the room sound without the drums and other instruments.

• It is very important to make sure that the bass amp does not bleed too heavily into the kick mic since it would be harder to clean up the signal as they fall into the same frequency range.

• Ensure that mics picking up sound from the same source are not out of phase. Additionally, basic acoustic treatment – the placement of sound diffusers and bass traps in the room will help in achieving a better result, especially if room mics are used.

While live tracking can be tricky, approached correctly, you will be able to translate the essence and energy that the musicians bring to a live performance, into a recording.

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JOIN A NEW ERA OF LIVE SOUND MIXING

eMotion LV1 is a revolutionary digital mixing console for front-of-house, monitor and broadcast engineers. Based on Waves SoundGrid technology, this software mixer delivers the superior sound quality for which Waves is renowned, as well as the quick and convenient workflow needed in demanding live environments.

LV1 Channel Strip – Waves eMo Plugins

The mixer's channel strip—its standard EQ, filters and dynamics processing—is provided by Waves eMo plugins: eMo D5 Dynamics, eMo F2 Filter and eMo Q4 Equalizer. All three are designed for maximum clarity and efficiency in a live environment. All three are included with the eMotion LV1 mixer. The LV1 also integrates smoothly with the Dugan Speech automixer plugin (purchased separately), which is easily accessible from each LV1 channel.

Intuitive Workflow, Diverse Control

You can control eMotion LV1 using industry-standard hardware controllers, multi-touch screens and diverse portable devices, ranging from four touchscreens to a single laptop or tablet. No matter which device you are using, eMotion LV1 has the same intuitive workflow, with a user interface built for flexibility and speed.

Limitless Control over Your Live Sound

eMotion LV1 gives you unprecedented control over every aspect of your live sound. Each of the mixer's channels has its own plugin rack capable of running up to eight Waves and third-party plugins. This means you can mix live with hundreds of your favorite plugins—all running inside the mixer itself. All plugin presets and chains saved in eMotion LV1 can be shared with the Waves MultiRack and StudioRack plugin hosts, enabling you to move seamlessly between live and studio environments.

STUDIO TOUR

SHIMMR STUDIOS

We take a tour inside one of the highly personalized studio spaces that follow international and futuristic specs. Ashwin Vinayagamoorthy talks about recording, production and more.

About SHIMMR Studios

Shimmr Studios is a state of the art recording and music production facility located in Chennai. Inaugurated in November 2013, it was a dream come true for Ashwin Vinayagamoorthy, a passionate Music Producer who completed his academics from the Full Sail University, Florida.

Setting up the Studio

According to Ashwin, the room is a creator's vital weapon, second to his ears and brain. So the room designing and acoustic treatments were done with extreme care. "We hired some of the best studio designers and acousticians in the US with the help of my instructors in Full Sail. The quality of people on board was fascinating. We never met in person. All our meetings, ideas, and submissions happened online".

He wanted the room to be as musical as possible so the floors and walls were done with solid wood; as wood has a natural ability to shape the room sound. "I wanted a very natural, musical and cohesive frequency response so my sound could be enjoyed in an emotion-filled environment rather than a room fitted with carpets that sucked the life out of a performance". It took almost one year to complete construction and acoustics. Most of the materials for the acoustics are custom made and imported from the UK. The room sounds live with the right amount of diffusion and absorption. He avoided using glass in the recording space and went with a CCTV camera system instead.

Equipment Used:

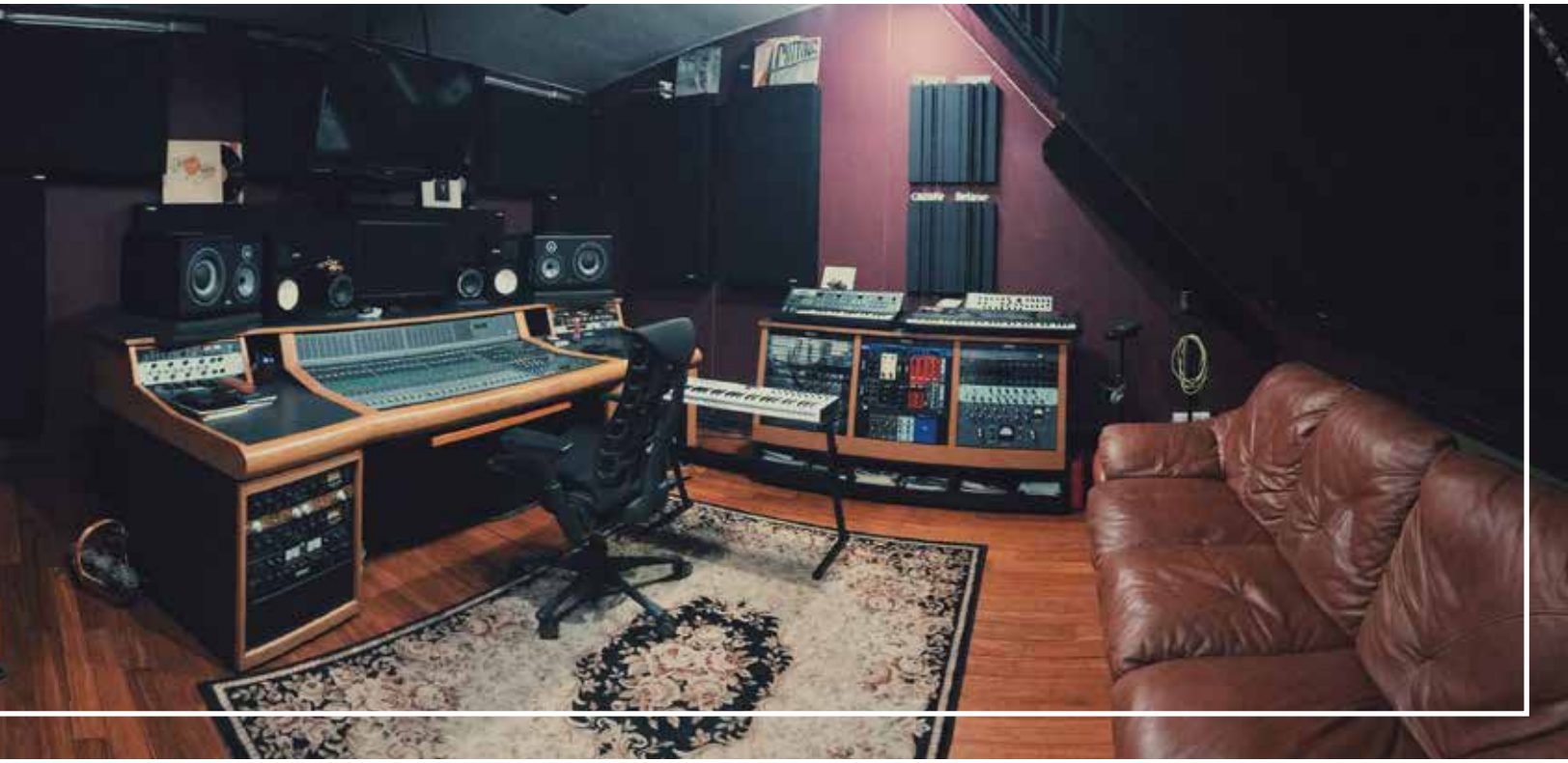
The studio is a perfect hybrid setup. It utilizes the best of both analog and digital worlds to give creators and engineers a wide range of choices to work with. The studio does not have something like a single SSL or NEVE console sitting at its heart. Instead, it uses a variety of preamps and saturation units to give a wide variety of colors. The Digidesign D-Command sits in the center for control and metering.

The studio runs Protools 11 HD with 2 Avid HD I/O's at its heart for conversion. The Focal SM9's are the primary speakers in the studio. The studio also features the classic Yamaha NS10's. The NS10's have a huge reputation for accurate midrange and translatability. They are driven by an amplifier made by Chennai based brand Torvin. There is also a pair of Unity Audio Rock MK2's for programming and production. All the speakers run through the XMON monitor controller. The Digidesign D-Command control surface integrates seamlessly with the Protools system to provide a very cohesive work environment.

Moving onto outboard gear - Dynamic range processors include a range of compressors of every type. The iconic API 2500 takes the role of VCA style compressor. Although it works best for rock, Its an extremely versatile compressor. Perfect for Drum bus, Mix bus, and synths. The Slate Pro Dragon is the studio's FET compressor. It is a 1176 clone with added features for character and tone shaping. It gets used extensively for tracking drums and Indian percussion. For Opto based compressors, there's the Shadow Hills Optograph and the Retro Sta-Level with custom tubes. Both work very well with vocals and bass. For bus compression the studio uses 2 major pieces, the Dramatic Audio Obsidian, which is an SSL G-Bus Clone and the Rupert Neve designs Portico MBP. The MBP is also an excellent piece for mastering scenarios. It features a compressor and limiter along with a Stereo Field Editor in addition to the iconic silk circuitry.

For EQ, there's a mix of very clean and transparent EQ's like the Kush Electra's and the Dangerous BAX EQ to ones that impart a ton of color like the Chandler Little Devil 500 series EQ.

Saturation and distortion can add a lot of vibe to a mix. This is one department where software still has a long way to match their hardware counterparts. At Shimmr studios, there's a piece for every kind of distortion. There's the UBK Kush mod of the iconic Empirical Labs Fatso. It is primarily a compressor which saturates signal in relation to how much it's being driven. It can add a lot of excitement to boring keys/synth parts.



The Rupert Neve Designs 542 Tape Emulator adds a vintage vibe to anything that you put through it with authentic tape saturation. It also features the Rupert Neve Silk circuitry for added high end/mid range push. Finally, for extreme distortion needs - the Thermionic Culture Vulture, which gets used mainly in parallel for basses/vocals/guitars and keys.

The preamp selection of the studio, just like the EQ's, is a mix of clean and colored. The Avedis MA5 and the Rupert Neve designs portico channel strip provides very clean signals. Some, like the Shadow Hills Monogama and the Chandler Little Devil Series preamps, have controls that let one dial in the amount of color through a switch between transformers or with a feedback circuit respectively. For some extreme coloring, the Dave Hills Europa preamp lets you dial in the amount of odd and even harmonics. There is also a Retro Powerstrip Channel strip with has a tube preamp, a compressor, and a pultec style EQ.

The studio also features a very wide range of vintage and modern effects processors. From the classic Yamaha SPX 90 and the Lexicon MX400 to the Bricasti M7and the Eventide Eclipse.

Everything is finally summed into a Dangerous 2 Bus Summing mixer.

Moving onto microphones, the studio features some boutique pieces like the Blue Bottle Tube Microphone with interchangeable capsules. This works with mics from Lauten Audio and the Brauner as the studio's primary condensers. Pencil condensers from Shoeps and Miktek are also available for stereo miking setups. In addition to these, there are the classics like the Shure SM57 and the SM 58, Aston Origins, Aston Spirit, Prodipe Pro TT1 and the Audio Technica ATR 1300.

Lastly, the Jam Space in the studio features a variety of instruments. Synthesisers (Moog Sub Phatty, Moog Little Phatty, Juno JX3P, Roland V-synth), Guitars (Taylor 214CE, Godin Exit 22, Yamaha Classical), Drums (Roland V-Drums) and MIDI controllers (Arturia Keylab, Roland A49).

Essentials:-

1. Vibe - The general vibe of the studio is crucial. It is a creative space and needs to be treated like one. Everything from the colors, lights, ambiance and most importantly the people all contribute to the overall vibe.

2. People - Skill and Knowledge don't mean much if everyone can't work well together. In this studio, attitude, respect, and passion are what really matter.

3. Organisation - Everything needs to be neatly organized so that anything can be reached immediately. Cables, Microphones, Guitar picks - everything needs to have its place. Each minute wasted trying to find something kills creativity.

4. Jam Space - A space where anyone can just pick from a range of instruments and start a jam. The lounge at Shimmr Studios specifically caters to this need with everything from guitars, basses, and keyboards to drums, cajons, and shakers.

5. Good quality peripherals - A lot of people tend to put up studio spaces and skimp out on the smaller things like cables, tuners, drumsticks and other accessories. Most often these can end up slowing down sessions and ruining the vibe. It is absolutely essential that there are regular checks and anything that needs to be replaced is taken care of.

Shimmr Studios aims to be the next big music production hub in Chennai with an intense eye for detail and an equally driven passion for music, Ashwin hopes that this will soon be a reality.

Website: www.shimmrstudios.com

Facebook: https://www.facebook.com/TeamShimmr

Twitter: https://twitter.com/AshwinVinayagam

MALIK ARSHAQ

BEGINNERS GUIDE TO MIDI CONTROLLERS

Whether you are a musician who uses a DAW during their live performances or a producer inclined towards programming music using virtual instruments, a crucial piece of equipment that you need to make your workflow as efficient and smooth as possible, is your midi controller. A midi controller is basically a hardware device that is used to control the DAW that you're running on your computer.

Nowadays, where a large majority of the music that you hear is programmed, the significance of the midi controller is indispensable. With new technology and elaborate, yet intuitive, controls, you can now produce music that sounds like it was made in an expensive studio, while seated in the comfort of your living room. Midi controllers make the good quality production a possibility to a wider band of enthusiasts and professionals unrestricted by their financial limitations.

In this edition of Beginner's Guide, we'll be getting into the factors that you'd have to look into before going out and getting yourself a midi controller and the best options available to you in your price bracket.

The first thing that you've got to ask yourself is what kind of music you plan on making with your controller. So, the most commonly found types of controllers are midi keyboards, controllers that have velocity sensitive pads, launch pads, ones that have only knobs and faders or a combination of these types. For example, if you are a pianist or a keyboard player, then you'd want to go for a 61 or 88 key midi keyboard so that you can play with both hands for a full range. On the other hand, hip-hop producers would need a controller that has velocity sensitive pads to play the drums or to sequence chopped up samples into a beat. The Akai MPCs were synonymous to hip-hop production for this very reason. If you're a musician who uses their DAW to launch backing tracks while performing with other instruments or even if you're a DJ, a launch pad would be the right way for you to go. If you're going to be working with different kinds of music and prefer a controller that would give you maximum flexibility then a midi keyboard with velocity sensitive pads and assignable faders and knobs are the way to go. These types of controllers are rapidly taking over because of the ability to control your whole DAW including changing levels on the mixer, adjusting parameters on the effects, laying down drums or playing a melody, all in one controller, making them extremely versatile and ideal to use in a live performance scenario. These midi keyboards can also be hooked up to a foot-pedal that be assigned to function as a sustain pedal, or an effect parameter or even a looper. Another important factor that you've got to consider while choosing a controller is the amount of space available to you in your home studio and extent of portability that you wish for your controller to have. For instance, if you want to be able to produce music on the fly then buying an 88 key midi keyboard makes no sense.

Often the playability of a MIDI controller is not given its due importance. For instance, a pianist looking for a midi keyboard will expect the keys to having weighted action so that they have the same dexterity and ease of playing as they do on a piano. You'll need good, reliable action to get the most from your sounds and to impart passion and expression into your performances. Therefore it is essential to make sure that the controller that you plan to purchase suits your needs and does not hamper your performance in any way.

Manufacturing companies, in trying to make a cheaper product, often compromise on the build of the hardware of the controller and as a result its usability. Make sure to pick out a controller that matches up to the frequency of your use of it; consider its portability and sturdiness of the build if you plan to take it around with you. Nevertheless, the external surface of the MIDI controller isn't the only factor to be considered. Crashing, instability, intermittent connections are problems you may face with an unreliable manufacturer. A little research on the manufacturer should give you the necessary information about its history with the reliability of their equipment's drivers.

While picking a midi controller, it is of importance to pick one that is integrated with the DAW that you are accustomed to. A midi keyboard controller that has customizable and configurable controls (knobs, sliders, pads, etc.) is ideal. In most cases, a controller with native support from your DAW dynamically maps controls depending on the virtual instrument or effect on your screen.

Let's jump right into it and see what our options are based on the functionality that we require our controller to have, as well as their price bracket.

Under Rs. 10,000

Akai MPK mini mkII or Novation AMS Launchkey mini

Both of these controllers are perfect for producing music on the go and are very versatile. They both come 25 keys and assignable knobs. The only difference is that, while the Launchkey has 16 velocity-sensitive drum pads, the MPK comes with 8 classic MPC style drum pads. If you are a producer who is looking to work with different genres of music and want a controller that can pretty much be used to manipulate your entire DAW, without burning a hole in your pocket, then these two midi keyboards are ideal options.

Novation AMS Launchpad mini

This controller is perfect if you're a DJ or if you're looking to manipulate or launch samples or loops live, while performing with other instruments. It has 64 (8*8 grid) square multi colored buttons and 8 assignable buttons which make it a very efficient controller for Ableton Live.

Akai MPK218

This USB powered midi controller is perfect for hip-hop producers and beat makers who are looking for that old school MPC vibe with modern applications. It has 16 backlit MPC pads that assigned to 48 clips through 3 banks that come with Note Repeat and Full level options and 8 assignable knobs.

Under Rs. 30,000

Nektar Impact LX-61+

With 61 synth style keys, 8 drum pads, 8 assignable knobs, 9 faders, pitch bend and modulation wheels, octave/shift transpose buttons, the Novation Launchkey61 is the whole package, whether you're a keyboard player or a hip-hop producer or an EDM DJ, this midi controller has pretty much everything to satisfy your needs.

Korg nanoKontrol STUDIO

If you aren't looking for a midi controller to play melodies or to punch in drums, but for mixing tracks on the go, then this controller could be ideal for you. It comes with 8 sliders, 8 knobs and 32 buttons that provide access to mute, solo, record arm, and other functions. Transport controls include a jog wheel for scrubbing and track navigation.

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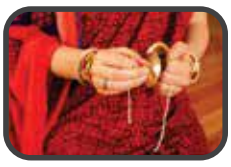

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SENNHEISER TOOK THE INSTALLED SOUND EXPERIENCE A LEVEL HIGHER AT INFOCOMM 2017

Strengthening its commitment of focusing on future of audio, 70-year old German Audio Giant- Sennheiser, at Infocomm, introduced a range of products to perfect the art of installed sound from the house of Speechline, TeamConnect Ceiling and TeamConnect Wireless.

The InfoComm India 2017 Summit is one of India's leading exhibition and conference that offers valuable insights from market perspectives, technology updates to specific industry practices. Since this year InfoComm 2017 is focused on understanding the future of networked communications, it became the apt platform for Sennheiser to showcase products that cater to these needs making Sennheiser an industry specialist.

Vipin Pungalia, Director, Professional Segment, Sennheiser Electronics India Pvt Ltd expressed, "We at Sennheiser are always focused on providing smart audio solutions to our customers. The InfoComm 2017 is the perfect platform for us to showcase audio solution applications across a broad spectrum of industries to influencers across varied audio visual verticals like consultants, system integrators, manufacturers, distributors, dealers, and contractors. Since installed sound and its application across industries will be the talk of the summit, we are displaying our best products across the professional range. "

The company unveiled SpeechLine Wireless- Sennheiser' s wireless microphone system standard that guarantees highest speech intelligibility and concise sound quality. The SpeechLine Digital Wireless series provides reliable and highly flexible solutions tailored to education and corporate applications. It is widely scalable and answers best all needs of your everyday working and lecturing environment - from small room setups to huge campus-wide installations. The company also showcased TeamConnect Family product group for business portfolio comprising high-quality, technically well-conceived meeting solutions for business communication – designed for any meeting room and any meeting situation. Apart from this it also showcased a range of various products to perfect the art of installed sound including ADN Wireless, Mobile/Cinema Connect among others.

ROLAND ANNOUNCES DJ-505 and DJ-202 DJ CONTROLLERS

Roland's DJ Controller Lineup Expands with Two All-New Models

Roland announces the DJ-505 and DJ-202, two new DJ controllers for Serato DJ. Equipped with features derived from the popular DJ-808 DJ Controller, the DJ-505 and DJ-202 offer onboard Roland TR drum sounds, dual low-latency platters, Serato DJ integration, vocal FX, and more. With the newly expanded DJ-series lineup, DJs and music producers can now choose from three Roland DJ controller models to suit the needs of different setups.

Released to wide acclaim in 2016, the DJ-808 DJ Controller is a state-of-the-art creative tool with a four-channel mixer, built-in drum sequencing, vocal processing, and the deepest Serato DJ integration available. Like the flagship model, the streamlined DJ-505 and compact DJ-202 are inspiring instruments with impressive flexibility to DJ, remix, and produce, empowering exciting new approaches to music performance.

The DJ-505 is a two-channel, four-deck Serato DJ controller that comes with the complete Serato Tool Kit. With its portable design, pro-grade build, and advanced feature set, the DJ-505 is ideal for mobile applications, club DJing, live performance, and music production.

Two large, low-latency platters on the DJ-505 provide responsive, lag-free performance for turntable-style scratches, while eight pads with 13 modes offer dedicated controls for Serato DJ. Also included are built-in drum kits from Roland's classic TR-808 and TR-909 drum machines, and each kit contains eight sounds that can be played on the performance pads and triggered from the onboard TR-S sequencer. The sequencer has a dedicated TR-style interface, and TR drum sounds and Serato samples can be adjusted in real time using panel knobs. The DJ-505's mixer is Serato DVS Upgrade Ready, and can be used standalone with multi-players or turntables connected to the line and phono inputs.

The DJ-202 is a forward-thinking Serato DJ Intro controller that gives DJs the features and layout of a full-size pro controller in a rugged mobile unit. Its lightweight design and easy-grab handles provide convenient portability for all types of events, including house parties, club rocking, beat battles, and more.

Like the DJ-505, the DJ-202 includes two low-latency platters, a built-in drum machine with TR-808 and TR-909 sounds, and eight dedicated pads. A 16-step sequencer accessible via the performance pads controls Serato DJ Intro's sampler for on-the-fly beat creation.

Both the DJ-505 and DJ-202 function as USB audio/MIDI interfaces with 24-bit/48 kHz fidelity and high-resolution digital-to-analog converters. Each model also includes a MIDI output for controlling and syncing external devices, and a ¼-inch mic input with gate, hi-pass, reverb, and echo FX.

To learn more about the DJ-505 and DJ-202 DJ Controllers, visit www.roland.co.in.

DJ 505

DJ 202

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BOSE PROFESSIONAL'S SHOWMATCH WITH NEXT-GENERATION DELTAQ TECHNOLOGY ADVANCES SOUND REINFORCEMENT IN INDIA

The rental market in India has evolved through leaps and bounds, nurturing qualitative growth as its foundation along its path. And vital to this growth is technology; enhancements in loudspeaker and line array systems being key. Users, however, do stress that there's a lot left to be desired.

Enter, the Bose Professional ShowMatchTM with DeltaQTM technology.

Bose Professional presented its revolutionary ShowMatchTM array speaker system with the next-gen DeltaQ technology to India's pro audio community at the end of 2016; and ever since has drawn attention of several rental companies and DJs across the country

"With enhancement in infrastructure presenting a steady stream of opportunities, and live event professionals emphasizing more on sound to create an enchanting experience for audiences; the market in India was ready for the next wave of pro audio technology. The ShowMatchTM system provides users with the ability to design a system with consistent tonal balance and significantly more detailed and balanced sound with uniform coverage; which makes it easier to EQ and provide unmatched sound clarity" said Arun Kumar - Divisional Manager SAARC, Bose Professional.

The ShowMatchTM array loudspeakers comprise compact Baltic birch ply enclosures, with weights ranging from 64 to 67.5 pounds (depending on model), including the integrated 3-point quick-pin rigging and endcaps. The array modules are offered in three versions with 5/10/20-degree vertical dispersion; and under the protective steel grill, two dual long-excursion 8-inch neodymium woofers flank a CADS (Continuous-Arc Diffraction-Slot) manifold. The latter is a proprietary Bose innovation that provides interference-free acoustic summation of the four Bose EMB2S compression drivers. The array loudspeakers have also been recorded to deliver the highest full-range output for their size class with 145 dB peak array output levels. And with field-changeable waveguides aimed at optimizing sound quality throughout the audience area, users can create both traditional J-Array, Constant Curvature and DeltaQ array configurations, bringing selectable coverage control to the portable/rental markets.

'There are two key elements of differentiation for ShowMatchTM DeltaQTM: Sound quality and flexibility" explains Arun as he talks about the performance value derived from the ShowMatch system. He continues, "With respect to sound quality, it is the vocal clarity that the product provides. Historically, many loudspeakers have a crossover in the vocal region, which degrades vocal clarity. We came up with a two-way system and invented new proprietary transducers and compression drivers that kept the cross-over point outside the vocal clarity range thereby improving the intensity and clarity of vocal projection significantly. Another key positive of the ShowMatch system is its ability to deliver seamless coverage throughout the audience listening area and achieve a system that performs best to the venue orientation. DeltaQ refers to being able to vary or change 'Delta' the directivity 'Q' of the boxes, both horizontally and vertically. This proprietary approach enables the creation of a custom array shape to meet the needs of the venue."

Conceivably enough, the Bose Professional ShowMatchTM DeltaQTM system made quite the impression among key players in the market; with reputed rental cos like Bangalore based Acoustic Control and Hyderabad based Highbrow Production Services acquiring comprehensive ShowMatchTM DeltaQTM array rigs (complete with amplification + processing) as their premier reinforcement solution. And teams from the respective rental proudly express their elation with their new rig, asserting that the ShowMatch DeltaQ system's performance has far surpassed all expectations.

Sanjay Mudartha of Acoustic Control shares his comment on their new Bose ShowMatch system saying, "This system is pure genius. From the thundering bass to the clear mids and sparkling highs. This system delivers it all. Whether you're doing a gig that plays high-energy alt rock with a lot of slam-to-the-wall stuff, or something mellow and calm like an acoustic set; the system is built to intersperse sound cleanly, with great detail and amazing intelligibility. Plus, even if you have a mix with a lot of dynamics, you'll notice that the system retains all the power without fatiguing, and with no issues translating the nuances of that FOH sound. And of course, the best part about the system is its interchangeable horizontal waveguide plates which can easily be swapped on site to suit any venue be it a small space or a performing arts center or amphitheater or whatever. This is why the Bose ShowMatch DeltaQ is next-gen; and we are absolutely proud to have it feature in our inventory."

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• FB level, each operator EG, LFO, PEG(pitch EG)
• 15 types of effects and 3 bands EQ are available.
• Select sound chips used by Yamaha vintage synthesizers(DX100 TX81Z V50) which are perfectly modelling

Cubasis LE 2

Cubasis LE is the compact version of Steinberg's streamlined, multitouch sequencer for the iPad, providing the same look and feel of its bigger brother Cubasis. Specially designed for quick and easy operation, Cubasis LE makes recording, editing and mixing a breeze. Cubasis LE places touch-intuitive production tools in your hands, opening a new world of possibilities for your creativity.

Key Features

• Up to 4 audio and 4 MIDI tracks
• 2 assignable physical inputs and stereo output
• 32-bit floating point audio engine
• Audio I/O resolution of 16-bit/44.1 kHz
• iOS 32 and 64-bit support (depending on the device used)
• Micro Sonic with 25 virtual instrument sounds based on HALion Sonic and Allen Morgan drum kits
• Mixer with 5 effect processors
• Virtual keyboard
• Sample Editor and Key Editor
• Export to Cubase
• MIDI over Bluetooth LE – Connect compatible MIDI gear without any cables
• MIDI Auto Quantize – Sync MIDI tracks with the beat while recording
• Core Audio and Core MIDI compatible hardware supported
• Import audio from your iTunes music library
• Audio mixdown and MIDI export
• Upgrade to Cubasis full feature set via in-app purchase
• Super-versatile RoomWorks SE* reverb effect with intuitive graphical display
• Refreshed MIDI editor with ultra-intuitive and spot on handling to edit MIDI tracks and compose

On Stage Essentials: The CASIO CTK-7300IN

From Practice To Performance

All of us dream of playing in a band on stage, or reciting a classical piece in front of a grand audience. We dream of creating majestic ensembles that captures the awe of listeners around. Then why be limited by choice and create only a fraction of the grandeur that's possible?

The instruments that we first pick as beginners can only go so far as to let us compose music that's part of basic learning, or limited to musical curriculum. Due to its technological limitations, it binds our choices of tones, functionalities, genres and the ability to create the sound that one exactly wants.

For players who feel this limitation with their current instrument and harbor the insatiable desire to up their game, explore new sounds and play a few gigs, Casio's CTK-7300IN provides the perfect platform for beginners and intermediates to graduate to the next level in the art form.

Whatever be the genre - Carnatic, Hindustani, Classical, Rock, House or even Hip-Hop, the CTK-7300IN with over 300 rhythm patterns and 800+ tones allows one to create music without prejudice. The 17-track song sequencer will let one perform multi-track recordings of other instruments over beats and drum layers to create full blown songs in real time and the 32 channel mixer & equalizer will adjust the sound parameters and help interface with the on stage sound. In the hands of a diligent musician, that's enough to create a theatrical and enchanting experience.

The keyboard features 50 specially selected built-in drawbar organ tones. Nine sliders are used to change the harmonic overtone level settings and add percussion and click sounds for real-time sound creation as one plays along. The keyboard also features 100 preset DSPs which can add dimensions to the tones played by the keyboardist. By adjusting the parameters of the DSP effect types, one can

create original effects and store up to 100 original types in memory for later recall. With exhaustive music presets, this piano style keyboard also allows pattern sequencing to create original accompaniment from multiple built in rhythms which can be recorded and saved on an SD Card in MIDI format. Its 7W+7W high-output bass reflex 2-way 4-speaker system delivers rich sound across ones sound range and it doubles up as high-quality monitoring speakers during performances. You even can save tones to which effector effects are being applied. Recalling a registration instantly changes the digital keyboard's setup, making this a great tool for live stage performances. Features like these equip the aspiring professional with the ability to express their composition style in a way that is otherwise not possible on a beginner level keyboard.

Nevertheless, a well rounded keyboard goes a long way in completing a musician's versatile repertoire. Hence, picking the right one becomes absolutely critical for one's growth as a performer. Any performance keyboard one considers should unlock one's potential by expanding the range of musical possibilities. However, the current alternative to CTK-7300IN limit these and create trade offs between crucial functionality choices, thereby capping the limitless prospects of the artist. This not only binds one's repertoire, but also creates dissatisfaction that the full value of the instrument was not delivered inspite of paying full price.

With almost two decades of experience in working with music enthusiasts and technology, Casio excels at understanding these innate needs of a musician and delivering products that empower them to perform at their best. The CTK-7300IN stands as the epitome of Casio's high quality offering for the ones that aspire to reach the pinnacle and promises to deliver top-notch sound quality and unravel possibilities every time one plays the keys. So go ahead and explore the music with Casio.

Features of the product

26 Indian rhythms and more for a total of 275 versatile rhythms

33 Indian tones, stereo sampled grand piano tones, and more for 820 high-quality tones.

Effectors and everything else you need to create exactly the sound you want.

Drawbar Organ Function

Tone Editor

Multiple Digital Effects

Equalizer

Registration

Arpeggiator

Sequencer and mixer functions for total musical creation support

Song sequencer

32-channel mixer

Pattern sequencer

Audio Recording / MIC IN & INST IN

The expandability to configure an ideal musical environment

SD memory card slot

Input/ Output terminals

USB Host

True musical instrument quality, simple operation

AHL Sound source

820 Built-in tones and 100 User tones

275 preset rhythms and Auto accompaniment

Sliders and large dial

Display

61 Piano style keys with Touch Response

7W+7W, 2-Way Bass Reflex Speakers

Pitch Bend Wheel and Modulation Button

Music Presets

TOURING AUDIO SEMINAR

The Touring Audio Seminar conducted by HARMAN Professional Solutions India on the 17th of August 2017 was aimed at imparting hands-on insights and specialized knowledge to industry professionals, both newbies and veterans alike. From product overviews to a very special masterclass to realistic practices in a practical scenario, the seminar covered it all.

When it comes to gaining insights into product features, aspects and practical insights, 'from the horse's mouth' is the best way to go about it. This seminar was a perfect case in point. It was attended by a healthy mix of attendees, all eager to gain an insider's viewpoint into the varied aspects of Touring Audio that included technologies and techniques, in addition to various tips and tricks of the trade.

After a warm welcome (made warmer by the beautifully rich reproduction of the two JBL Eon Ones) to the attendees, the floor was thrown open to the speakers. Ashish Barje, National Sales Manager (Broadcast and Lighting) was the first to share his comprehensive knowledge in the form of a product overview of the Vi1, Vi 2000, Vi 3000, Vi 5000, Vi 7000 and a few others. His in-depth presentation was filled with comparative and product differentiating highlights supported with facts, spec sheets and photographs, and were lapped up by the audience. He also shed light on the various compatibility modes, common troubleshooting issues, I/O options, interfacing, et al.

Next up was Sunil Karanjikar, Senior Application Manager (Engineering and R&D) who took over, imparting knowledge in his own witty manner.

His session covered system configurations and the best possible practices in the real world scenario. He spoke at length, even showcasing the advantages of working with specialized JBL software such as Performance Manager and Line Array Calculator. The Performance Manager software was demonstrated with a live example. In fact, Sunil even gave a sneak peek at the file he had created for the Mumbai leg of the Justin Bieber Purpose World Tour! He wound up with a practical session, which included the attendees getting involved in measuring the venue itself, in order to use it as a case study for the Line Array Calculator. The P.A. showcased was the VTX series, the V20 and the G28, apart from the M22 and M20 stage wedges.

Then came the famed and critically acclaimed Vijay Dayal, the spotlight-shy and Chief Recordist at Yash Raj Studios. Everyone was eager to hear his opinions on the approaches

he prefers, the practices he swears by, and the finer nuances of re-recording, mixing, and mastering. He shared numerous anecdotes from his long and interesting journey, as well as snippets from his recent recording ventures for big banner films. He also touched upon his tryst with Analog vs. Digital consoles. If that was not enough, he also made the audience listen to a few layered and un-layered samples of his mixes, for which he had used unconventional means of recording, to perfectly capture the performance space.

The seminar ended with a fruitful Q&A session, which also had the attendees walking around, checking the consoles and the P.A. out, eager to know when the next seminar would be held. In the audience were several ace FOH and studio engineers, Consultants, and Business Owners such as Camille Polycarp, Shekhar Kusuma, Osie Pinto, Purvaze Buxy, Jeetu More, and many more. Speaking of 'from the horse's mouth', here are a few quotes from the attendees:

"It was a very productive session. Special thanks to Sunil for the way he explained a lot of stuff which was unknown to a lot of us. Hospitality-wise, you guys always rock. Looking forward to more of these sessions with Harman. Thank you!"

- Aniruddha Purushe

"The Seminar was Great and was like a revision to me personally, as I've just started working with Sound Vendors on Performance Manager recently. It was Awesome, as I was completely interested in the Audio Part of it. Thanks to all the Trainers, it's always exciting to learn something new from people at Harman. Please keep me posted on the Advanced Seminars that Sunil Spoke to you about while leaving."

- Preetam Kharmate

"The time spent at the seminar was totally worth it. Saikiran's introductions were short and sweet. Ashish's session was good intiation before some serious class room lecture and demo. I particularly enjoyed Sunil's Karanjikar's session. He is well known for his P.A tuning skills and he was able to take that knoweldge forward and educate the students who are willing to learn from him. I'm also glad, that you also had another industry veteran in Vijay Dayal as speaker that day. My experience is some what similar to his, even though his achivements are way way beyond compare. Hence it was easier to understand him."

- Shekhar Kusuma

"The seminar was really good. It was informative and up to the point. Would like to thank each and everyone personally who made the seminar possible. "

- Rushik Patel

Speaking of the seminar, Prashant Govindan, Sr. Director, India & Sri Lanka, opined "Over the past few years, the technology in our products has grown by leaps and bounds. As a responsible cog in the professional audio solutions machinery, we feel it our duty to bring our partners and end-users up to speed with such developments. This seminar was a long time coming. It was a perfect gathering where a lot of fruitful exchange happened; the professionals learnt about the latest updates and got insights, and we were exposed to their views, suggestions, and invaluable feedback. Where in the world will you find such unfiltered dialogue and honest exchange of ideas happening? Stay tuned, we have more of these in store."

NAMM 2018: THE CROSSROADS

The NAMM Show is once-a-year opportunity that gathers industry communities, unifying the ingredients of success for your business and your life. Not only will you be introduced to the latest innovative products that will drive the industry in the new year, but you will also have access to the best industry education, tailored to your specific needs. And filed under the "life is short" category of motivation, the memorable experiences that naturally occur at our industry's family reunion, set against the backdrop of some of the greatest musical moments will spark your passion and energize your larger purpose of bringing music to the world.

The NAMM Campus will be larger this year, as a result of an expanded Anaheim Convention Center and the opportunity to bring together the full spectrum of music, sound and event technology. The goal is to give you a full 360 vantage point of the state of play as well as the clues and tools to chart your future.

The trade show floor is organized to maximize your time, with product segments closer together, more common areas to network and additional food options. We've also incorporated the technology to reduce the sound of product demos, resulting in a better experience for all.

Education is a cornerstone of The NAMM Show, and we've long envisioned of building a giant clubhouse for industry education; a hotspot where NAMM members could network, share and, most of all, discover new ideas to grow their businesses and careers. We imagined a forum with a campus feel that served as an extension of The NAMM Show itself, featuring all the education a NAMM member could ever ask for—ranging from music retail to pro audio to event technology, and everything in between.

NAMM U is now much more than an education program. It's a hang. It's a destination within The NAMM Show. And, of course, it's a center of industry-best practices, big ideas and world-class training opportunities, housing hundreds of sessions—and unlike anything you've seen before.

Highlights at the new NAMM U Anaheim Hilton Center include:

Music Retail: NAMM U Breakfast Sessions each morning of the show, featuring free breakfast, music and insight from industry thought leaders, along with Retail Boot Camp the day before the show kicks off. And for retailers on the show floor, the NAMM Idea Center is staying right where it's been, conveniently located in the lobby of the Anaheim Convention Center. (Think of it as NAMM U's satellite campus.)

Audio Production: More than 300 sessions for seasoned and emerging pro audio professionals from the Audio Engineering Society (AES), TEC Tracks and A3E (Advanced Audio + Applications Exchange), plus Dante Certification Training.

Event Technology: Training and sessions on lighting, lighting networking, safety and rigging from Entertainment Services and Technology Association (ESTA), Front of House, Projection Lights & Staging News and Lighting&Sound America.

Students and Educators: A robust program for music students and faculty, including GenNext College Music Society sessions and Music Education Days.

A visit to The NAMM Show brings every one of us back to the heartbeat of it all—our love and passion for music and the connections we've made along the way. The hotel lobby bars, Grand Plaza concerts, the Annual Tribute, exhibitor events, receptions, TEC Awards, Parnelli Awards, Night of Worship concert, and the She Rocks Awards are just a few of the experiences that make The NAMM Show a memorable milestone every year.

Learn more about the benefits of attending The NAMM Show at namm.org/attend

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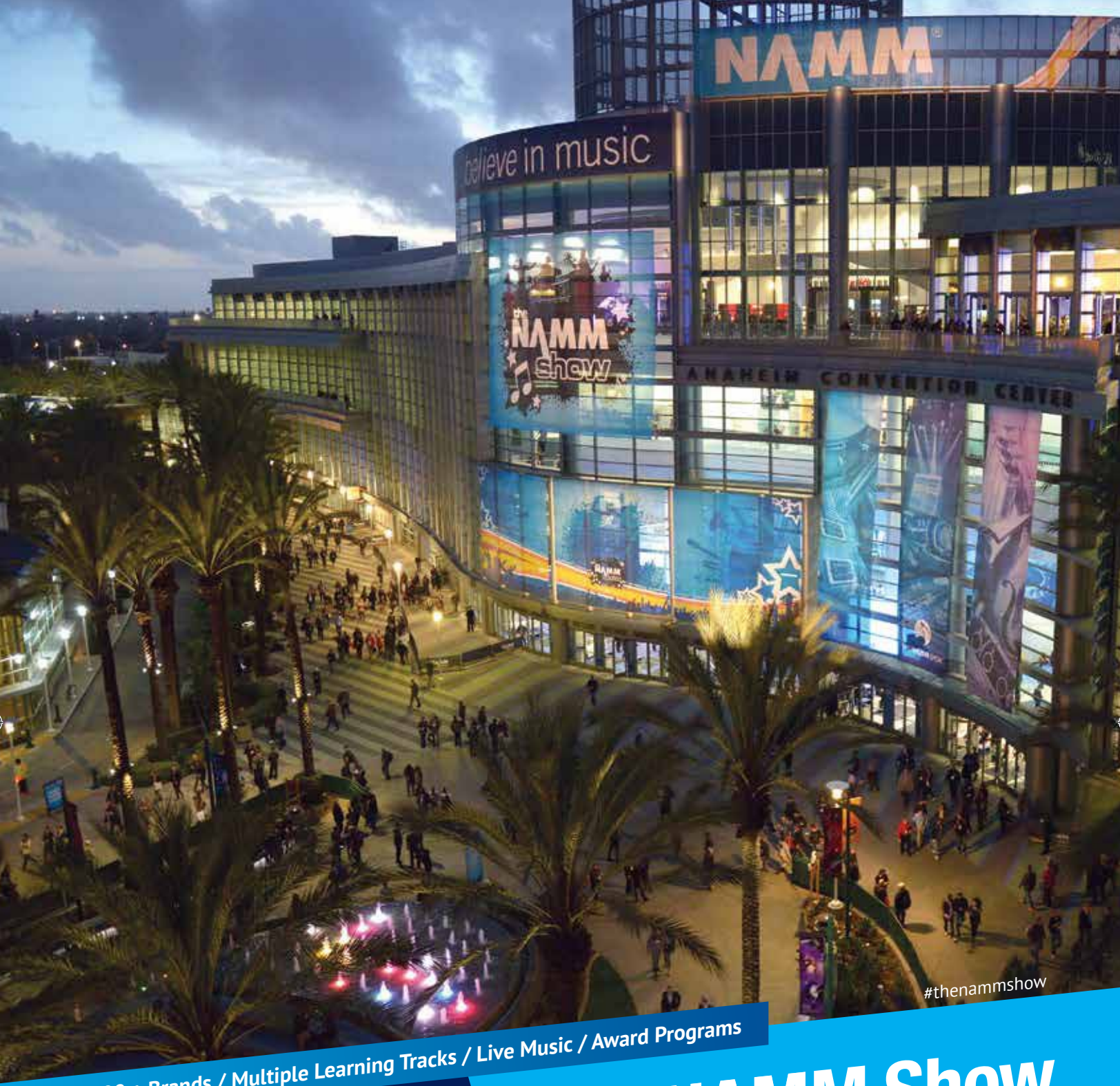

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